



Not of Newsletter

ROYAL ACADEMY OF MUSIC

NEWS

ALUMNI, PROFESSORIAL & STUDENTS

Autumn 1991

From the Principal ...

Since the establishment of the Academy's Development Office a couple of years ago, I have been kept more in touch with what former students are doing both 'on the ground' and 'in the concert hall'. To read the information gathered together in this one place allows many of us to appreciate the wide-ranging successes of the Academy's alumni, and the varied career paths they have chosen (or fallen into). I hope this new publication, which will initially go to all former students for whom we have current addresses, as well as to our Fellows, Friends, teaching staff and students, will generate much interest in the work you are all doing as musicians and otherwise, and also enable you to remember one another should any chances for employment arise. Please keep your news coming in - we would like future issues to be as wide-ranging and newsworthy as possible and would particularly welcome news from abroad.

Sir David Lumsden

One of the nicest side-effects of making efforts to locate and keep in touch with former students is that we have been inundated with your news! So much so that we have decided to take the 'Alumni News' section out of the Magazine, make it into a separate publication and expand it. We are also incorporating news items about current students and staff - partly by popular request, partly so you can see what is currently happening in and around the Academy. You may find news of former students who are now teaching at the Academy in any section.

Please keep your news coming in, and new ideas would be welcomed. We would even like to try columns for 'Instruments for Sale', for quiet 'Places to Rent' or 'Holiday Homes'; perhaps 'Student au pairs Wanted' (particularly helpful for carrying out your own children's time-consuming practices!). Those of you who are repairing, making or selling instruments or giving lessons in different parts of the country or looking for contacts with other local ex-RAM colleagues for work could use these pages.

DATA PROTECTION

Picture - an insistent horn player from a major London orchestra standing next to the callbox, foot thumping rhythmically, insisting on the home telephone number of an old friend, an accompanist, with whom he very much needs to be in touch. Or someone from an opera company keen to get in touch immediately with a colleague or accompanist. Or a recent leaver who knows that another former student has the telephone number of someone he desperately wants to reach.

These are instances of the many calls received by the Development Office from people needing 'instant' telephone numbers. However, as much as we want to oblige, our information is held on a computer and, because of the terms of the Data Protection Act, we must have one rule for everyone at present. And that is that we are unable to give numbers out immediately without asking the person who is being traced whether he or she would mind being contacted. If we are unable to contact the person immediately, we would send a first-class postcard which usually gives results the following day and the contact is made. Please appreciate that privacy has to be taken into account - however, if you are happy that your number be made immediately available, please let us know. You may be interested to know that the database now numbers some 4500 current addresses of former students.

MUSIC BOX - a network of opportunities

Progress will continue over the summer months. At present all the UK music clubs and a full press list are on the computer, with festivals, local authority arts organisations and lists of other venues for performance opportunities to follow. We expect to be tested and operative by Christmas. Watch this space! A huge 'thank you' to the RAM Club for their support and financial assistance with this project.

Janet Snowman
Research Officer

Peter Shellard
Director of Development

The Bush Telegraph - Former Student News

David Bedford (1961), **Jane Manning** OBE (1960) and **Jeremy Dale Roberts** (1959) are members of the 1992/3 selection panel for the Society of Promotion of New Music and Sonic Arts Network. Scores and tapes are submitted, and read and heard separately by up to six members of the panel before acquiring approval for performance in SPNM concerts and workshops during 1992.



Elinor Bennett

Elinor Bennett (née **Bennett Owen**, 1967) is one of Britain's most distinguished harpists. She is also an expert on Welsh traditional music, directs harp schools in Wales and is Director of the new MA course in Harp Performance at the University of Wales, Bangor. In recent years she has presented her own series of music programmes on Welsh TV.

Sir Harrison Birtwistle's (1958) new opera 'Gawain' was performed at the Royal Opera House in June to great acclaim. A Study Day with Sir Harrison was held at the Academy in May, just before the premiere.

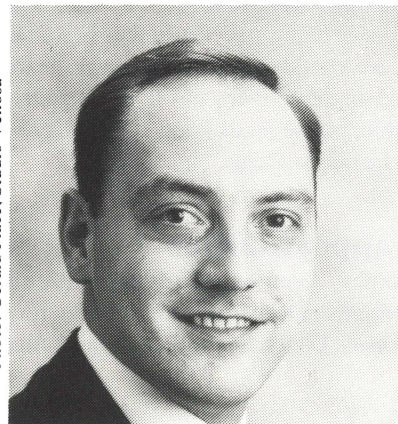
Lynton Black (1984) has combined a busy solo career with the demands of a session singer (TV commercials, small ensemble recording, BBC and other professional choirs). He was elected to the Equity Concert and Session Singers committee and was chairman for two years. He also made his opera debut last year with the Northern Stage Company. Later this year he will perform the role of The Judge in Sondheim's opera/musical 'Sweeney Todd' - in an unusual co-pro-

duction with Wormwood Scrubs! Lynton has also toured Athens, Siena and Madrid in the role of the High Priest (Handel's 'Teseo'), with the English Bach Festival. Lynton reports that he is often referred to by colleagues as 'Squadron Leader' - no doubt stemming from the many hours sitting around airports in Europe. The aviation bug got to him so much that he subsequently had lessons and is now the proud owner of a British private pilot's licence - great pleasure is taken in flying jolly jaunts with friends, including visiting France for lunch.

The Philharmonia commissioned **Howard Blake** (1960) to write a piano concerto in celebration of the 30th birthday of Her Royal Highness The Princess of Wales. The piece was performed by Howard at the Festival Hall in May in the presence of the Princess and a delighted audience. A recording of the concerto, along with more of Howard's works, has been released by Columbia (CD HB3). Flautist **Jennifer Stinton** (1985) performed a Mozart concerto in the same programme.

Organist **Jeremy Blandford** (1965) writes from Norway where he is currently on a year's sabbatical leave from positions in Southampton, working as organist of Flakstad and Moskenes churches in Rambert, and as director of three choirs in Lofoten, Norway. He writes that he is contemplating 'doing a Handel' and staying permanently!

A 70th birthday tribute to **Dennis Brain** was held in May at the Wigmore Hall - participants included horn player and Academy professor **Richard Watkins** (1982) and pianist **John Blakeley** (1972), with the strings of the Philharmonia.



Lynton Black

Photo: Gerald Place, Studio Venosa

Rhodri Britton (1986), who has been touring over the past two years with Opera 80 and in Scotland with Opera-go-Round, is to sing Don Pippo in the premiere of Mozart's/Stephen Oliver's 'L'oca del Cairo' at Battignano before taking up a position as principal baritone at the Landestheater, Eisenach, the birthplace of J.S. Bach.

Rupert Bond (1979), Director of the Docklands Sinfonia and also Director of Music at James Allen's Girls' School, has been busy instituting the school's Visiting Composer Scheme to coincide with its 250th anniversary celebrations which included a concert in the Queen Elizabeth Hall in March. **Paul Patterson** (1968) was a guest, and his piece 'Sonors' was one of the featured works.

Adrian Brown (1972) was the first British conductor to reach the final four of the Herbert von Karajan Conductors' competition. He has worked with many UK orchestras including the BBC Scottish, BBC Radio Orchestra, CBSO and London Sinfonietta. In 1990 he received national acclaim for a performance of the Berlioz 'Requiem' in Biggin Hill for the 50th anniversary of The Battle of Britain and for his debut in Scotland with the National Youth Wind Orchestra. In June he conducted 'La Rondine' (Puccini) at the Queen Elizabeth Hall, and he is working regularly at the Guildhall School of Music.

Horn player **Jeffrey Bryant** (1966) is Principal Horn and Chairman of the Royal Philharmonic Orchestra.

Michael Campbell (1955) has retired from his post of Director of Music of the Royal National Institute for the Blind's New College at Worcester.

Rebecca Chard (1983) divides her time between teaching and playing - with groups such as the English Philharmonic Orchestra and the Fairer Sax - and has toured Germany and Austria with Scala. She has recently been playing lead soprano saxophone in a production of 'The Red Balloon' at the Bristol Old Vic.

Janet Snowman met **Choo Hoey** (1955) in Singapore in April, where is founder and Musical Director of the Singapore Symphony Orchestra. Mr Choo proudly

showed off the beautiful new organ in the Victoria Concert Hall. Recent visiting soloists have been **Rosemary Furniss** (1976) and **Christopher Warren-Green** (1975). The orchestra embarked in April on a tour of the Republic of Korea and visited the UK in June, with concerts in Peterborough, Leeds, Manchester and London, before touring Turkey and Greece.

Tom Clarke (1971) is concert organiser of the Bath Georgian Festival. He has directed over 200 concerts in the Pump Room, Guildhall and Assembly Rooms in Bath. Tom is also co-founder of the chorus and orchestra of the Royal Mineral Water Hospital, Bath.

Jonathan Darlington (1980), who studied piano at the Academy, conducts the Symphony Orchestra in Nancy, France, and has conducted ballet at the Palais Garnier in Paris. Last year he conducted 'The Trojans' (Berlioz) at the Opera Bastille in Paris. He will conduct Britten's 'Turn of the Screw' later this year in Harrogate.

Saxophonist and conductor **John Dankworth** (1946) and his wife, singer Cleo Laine, are patrons of the Chichester-based CRYPT Foundation, which helps young disabled people study and work in the arts. They performed in the Guildhall in Portsmouth in April to raise money for the charity.

Neal Davies (1990), who is singing with the Saxe-Coburg Opera Company having spent a year at the Zurich Opera School, represented Wales in the Cardiff Young Singer of the World Competition in June, winning both his heat and the lieder prize. Soprano **Jane Webster** (1985) represented England. In January of this year Jane was given two solo contracts with Scottish Opera - a part in 'Maria Stuarda' and the role of the Countess in 'Figaro'. Jane also won the Woolwich International Recital Competition, giving her concert appearances in Glasgow and around the country sponsored by the Woolwich Building Society. Soprano **Jill Gomez** (1963) joined critic Edward Seckerson as 'tween-scenes' commentators for BBC TV, and **Ingrid Surgenor** (1969) accompanied many of the young artists. Ingrid spent the summer months in Bayreuth as assistant to Giuseppe Sinopoli, and also in Taormina in Sicily.

Deborah Davison (née Woods, 1981) is a public relations consultant and former arts presenter for Independent Local Radio. She is currently teaching piano and giving occasional performances, and has written a book on teaching music.

Rupert D'Cruze (1988) is Music Director of the Sutton Schools' Symphony Orchestra, and he recently conducted the premiere of **Timothy Bowers'** (1978) 'Trumpet Aria with Variations' which the orchestra commissioned. During the summer he conducted the Churchlands Youth Orchestra from Australia and in the autumn returns to conduct the Philharmonia of North Wales in a series of concerts, also making his debut with the Huddersfield Philharmonic Society. His South Bank debut with the Salomon Orchestra is scheduled for 1993.

Viola player, **Leon Downey** (1963), who had a fine career with the Halle Orchestra, is now making a good living at cheese-making in Wales and finds himself the subject of much envy. He said that before he started making his creamy, Cheshire-style organic cheese called Llangoffan from his herd of 18 Jersey cows at St David's in Pembrokeshire, there had been no cheese-making in Wales. Mail order inquiries to Leon on (03485) 81.

Theresa Coyle (1986) is pastoral music adviser to Westminster Diocese.

Sister Madeleine Cuddy (1979) is diocesan adviser in liturgy and music for Middlesbrough Diocese, and a member of both the panel of monastic musicians and the Catholic composers group.

Bethan Dudley (1990) has been on tour as a principal soprano with the D'Oyly Carte Opera.

The **Duke String Quartet** (which includes former students **Louisa Fuller**, **Ivan McCready** and **Martin P. Smith** (1985)), which has visited Germany, Italy, Hungary, Czechoslovakia and Austria, has now taken up residence at Trinity College, Oxford.

SING ALONG WITH ME... January 1991

Thank you so much to sopranos Rosie Ashe (1974) and Susan Bullock (1983), mezzo Jean Rigby (1981), baritone David Barrell (1985), tenor Peter Bronder (1984) and conductor Nicholas Cleobury for donating their services once again for the sold-out Opera Singalong held at the Barbican in January. The occasion provided an afternoon of real enjoyment for the audience and the RAM Opera Orchestra and Chorus. Full chorus parts for those favourite opera choruses are still on sale from the Development Office at £2.00 each.

Heather Dupre (1972) held a successful exhibition called 'Chiaroscuro' at Burgh House in Hampstead, showing gouache paintings and drawings. Heather, who studied with **Guy Jonson** and who was awarded many prizes, had her concert career prematurely shortened by illness, leading to a new creative direction in the visual arts. In conjunction with this exhibition, a violin and piano recital was given by **Patricia Calnan** (1976) and **Stephen Salkeld** (1976), and the programme included compositions by Heather. The duo also included a one-movement work for violin and piano, 'Svolgimento', which was written for and dedicated to **Bohdan Hubicki** in the early days of the Second World War, reflecting the atmosphere of those dark years. **Margaret** (nee **Mullins**, 1945) and **Bohdan Hubicki** were to have given the first performance at the RAM in the autumn of 1940, but an air-raid over St John's Wood intervened, killing Bohdan and leaving Margaret, who composed the piece, seriously injured. At very short notice the performance was given by two of their friends.

Anne Hepburn Edwards (oboist, 1973) went to the USA to visit her sister and work for a year. Twenty-five years later she finds herself back in London, as an American citizen, on a four-year assignment to the Information Service at the American Embassy. Anne has had former postings to Hong Kong, Caracas, Brussels and Moscow.

Roderick Elms (1973) has completed a Mozart album with the Philharmonia as continuo player and has recorded piano solo with the London Symphony Orchestra, with whom he has performed chamber recitals, and played Saint-Saens' 'Wedding-cake Caprice' in the first broadcast concert from Birmingham's new Symphony Hall. Roderick also gave a recent lunchtime duo/recital on BBC Radio Three with **Martin Hurrell** (1983, trumpet). Martin, former Principal cornet and Co-principal trumpet of the BBC Concert Orchestra, is now a freelance musician, also performing a programme tracing the history of the trumpet which includes popular brass tunes of Handel, Haydn and Rossini.

Academy grads were well-represented in the recent highly successful season of 20th Century opera performed by the English National Opera. Principal roles in the production of 'Lady Macbeth of Mtsensk' were played by **Bonaventura Bottone** (1972), **Maria Moll** (1975) and **Nicholas Folwell** (1976); **Leslie Garrett** (1979) took the title role of the vixen in

Janacek's 'Cunning Little Vixen', with Nicholas Folwell as the poacher; **Philip Langridge** (1963) sang the role of Grimes in 'Peter Grimes' with **Susan Bullock** (1983) sharing the role of Ellen, and **Richard Angas** (1965) the role of Swallow.

Clive Fairbairn (1967) has been appointed Musical Director of the National Chamber Orchestra of Bophuthatswana.

The English Piano Trio (violinist **Jane Faulkner** (1982)) gave a recital at the Queen Elizabeth Hall in April to celebrate the bicentenary of Haydn's visit to London.

Kevin Field (1990), percussionist with the Bournemouth Symphony Orchestra, took up the conductor's baton in March with an orchestra made up of colleagues from the BSO and RAM students to aid the Bournemouth Orchestras' Benevolent Fund. Kevin and fellow-percussionist **Andrew McDonald** (1988) have formed Classic Projects, which provides services covering major orchestral management, organising and conducting both small and large-scale concerts.

Sebastian Forbes (1960) is Professor of Music at the University of Surrey. His recent work 'Sinfonia 3' was premiered at Guildford Civic Hall with the Guildford Philharmonic in March, preceded by a lecture by him on his composing techniques.

Chris Fower (1989) is a freelance bass trombonist working in both orchestral and light music. Chris is also doing some teaching.

News from the Royal Ballet. At the Royal Opera House, **Philip Gammon** (1961) conducted performances of 'Elite Syncopations', 'Raymonda Act 111' and 'A Month in the Country' (arranged by **John Lanchbery** (1948)); **Philip Ellis** (1984), conductor of the Birmingham Royal Ballet, did performances of 'La Fille mal gardee' (also arranged by John Lanchbery) and 'Hobson's Choice', composed by **Paul Reade** (1965). Music for the Birmingham Royal Ballet's 'Jazz Calendar' was composed by **Richard Rodney Bennett** (1956) and premiered in October 1990.

Jazz violinist **Chris Garrick** (1991) has won the prestigious Lansdowne Award which will enable him to have a full day in the Lansdowne Recording Studios. The RAM Jazz String Quartet (**Miriam Gilbert** (1990) and **Chris Garrick** (1991),

violins, **Joe Doherty** (1991), viola, and **Steve Anstee** (1990), cello, were in action at the Royal Festival Hall at lunchtime in September. Critic Miles Kington, in his column in *The Independent* in June, said (under his category 'Best Music Programme Which I Raved About in Previous Review But Which Was Dropped For Reasons of Space'): 'Concert by the Jazz String Quartet of the RAM playing arrangements by Michael Garrick, which swung like mad, thus defying all known laws of music, science and gravity!'.



Photo: Rita Castle
Graham Collier (Director of Jazz), Nick Ingham (Director of Commercial Music), Adrian Kerridge (Managing Director of Lansdowne Recording Group) with Dan Farrant, winner of last year's Lansdowne Award, and Christian Garrick, this year's winner.

Percussionist **Evelyn Glennie** (1985) was the 'victim' of 'This is Your Life' on ITV in March. Evelyn has recently been appointed vice-president of the Council for Music in Hospitals and president of the Beethoven Fund for Deaf Children.

Anthea Gomez (1974) produced, composed and performed an album called 'Watercolours' last year, and is shortly to record a solo piano album. She has written music for TV, film, radio and stage; current work includes 'Alice in Wasteland', an animation of Channel Four, and 'Seamarks' on BBC Radio Four as the Monday Play. After several years writing, performing and directing music for theatre throughout the UK, Anthea turned her attention to music as a therapeutic resource and works with adults with learning difficulties, including autism and Down's Syndrome. She gave an open lecture/workshop entitled 'Music and the Soul' in May and hopes to take this further. Anthea's recent training as a counsellor has given her added impetus to develop ways of working with people from all walks of life, using music as a resource to enhance the quality of their lives.

Rachel Gough (1988) has been appointed Co-principal bassoon in the BBC Symphony Orchestra.

Joan Hall-Craggs (née Johnston, 1949) taught piano and performed both as a soloist and as a duo with **Pearl Akerman** (née Symonds, 1950). She became interested in birdsong whilst living in Cambridge, was the Science Research Council Associate to W.H. Thorpe FRS and is the sole 'voice' illustrator (using sound spectrography) of OUP's seven-volume 'Birds of the Western Palearctic'. In 1985 she was elected to the editorial board of the series.

The Rev **Timothy Harper** (1978) is vicar of St Peter's, Brockley, visiting lecturer in music and worship and vocal studies at Wycliffe College, Oxford, and is on the music staff of BBC Radio Four and a presenter of the 'Daily Service'. He is married to freelance singer **Rosemary** (née Middleton, 1979), who won a Wagner Scholarship to study in Bayreuth in 1986.

Paul Harris (1977), Director of Wind and Brass at Stowe School, celebrated the publication of his 50th book, entitled 'Making the Grade - How to Pass your Music Exam' (OUP, 1990). All of Paul's publications are concerned with music education and either consist of pieces for a broad range of instruments, or technical books.

Ruth Harte (1948), former professor of piano, toured New Zealand between September and November 1990, examining for the Associated Board. Whilst in Auckland, she met her former student and Associated Board Scholar **Julie Mackie** (1971). After brief visits to Australia and Hong Kong, she went on to East Malaysia, giving recitals and master-classes as well as lecturing and teaching. In April and May 1991 she visited Malta, again examining, and in Cyprus gave lecture-recitals with Louis Carus. Ruth, who has been overwhelmed at the hospitality and kindness shown to her during her recent visits, will return to New Zealand in the autumn.

Micaela Haslam (1987) is a member of the Deller Consort and sings with the BBC Ad Hoc Singers, Cappella Nova, The Sixteen and the Hickox Singers.

Jean Hickox (née Millar) has a busy teaching practice with some 40 pupils, and also teaches at the High Wycombe Music Centre. Jean is the mother of conductor **Richard Hickox** (1967), whose aunt **Cecilia Nicholson** (née Hickox, who is now 81), also attended the RAM. Cecilia's father, Edwin Hickox, was an Academy professor in the 1930s.

Ho Wai-On (1971) is Director of Inter-Artes, whose performances combine music, dance, drama, visual arts and audio-visual technology. In 1990 she organised an arts festival in London at the Purcell Room involving 31 UK-based and 15 Hong Kong artists - composers, musicians, choreographers, dancers, actors and designers - which included a concert of work by Hong Kong composers. In Hong Kong, she presented 'A Salute of Combined Arts' with the theme of Hong Kong, which was presented by the Urban Council at the City Hall Concert Hall, Theatre and Recital Hall, and involved 13 UK-based and 50 local artists.

Lieutenant-Colonel Graham Hoskins (1970), former Principal Director of Music, Royal Marines, has been named as President of the Men of Kent and Kentish Men. He is also President of the London Sea Cadets and of a leading Hampshire choral society, the Milton Glee Club. Following the bombing of the Royal Marines School of Music, when he was Principal, he now gives talks about his life in the Royal Marines Band Service to raise money for Cruise, the national organisation dedicated to helping the bereaved.

Violinist **Monica Huggett** (1974) will be directing the European Community Baroque Orchestra in a tour of the USA in October 1991.

Gillian Humphreys (1963) recently had a delightful series of programmes entitled 'An Evening with Gillian Humphreys' on BBC Radio Two. Gillian has given a series of concerts, art exhibitions and fund-raising dinners for various charities at her London studio, Page's Yard House, and is eager to hear from performers who may like to make use of the studio, which has a wonderful acoustic, for rehearsal, practice or performance periods. A recent concert series has been given by London Musici (conductor **Mark Stephenson** (1980) and leader **Lyn Fletcher**, 1980). Gillian did a concert in June of Cole Porter's music at the Queen Elizabeth Hall, and is also busy with performances on Radio Two of 'Friday Night is Music Night'.

Eli Jaffe (1978) is the conductor of the choir of the Great Synagogue in Jerusalem.

Singers **Tarcissius Januel** (1990), **Kay Smith** (1990) and **Yolanda Grant** (1991) are treading the boards and delighting the crowds in the chorus Carmen Jones' at the Old Vic.

Byron Jenkins (1979), who studied horn, has been appointed manager of the BBC Welsh Symphony Orchestra.

Pamela Jones (1957) founded the percussion department at the Rubin Academy in Jerusalem and the Kalimba Percussion Ensemble, and has premiered many new works.

John Joubert (1950) has been awarded an HonDMus by Durham University.

Kam Kee Yong (1965) is delighted with the news that his young daughter Ning, who attends the Menuhin School, has won the prestigious Folkestone International Competition for young violinists.

Stephen Lade (1968) joined the staff of the Royal Opera House in 1970 as répétiteur for the Royal Ballet - he toured extensively with Sadler's Wells Royal Ballet as company pianist and staff conductor, visiting China, Japan, Korea, USA, Australia. He is now a freelance pianist and guest conductor with the Birmingham Royal Ballet and London City Ballet, and appears regularly with companies in Tokyo and Munich.

Tenor **Mark Le Brocq** (1991) has been accepted by the National Opera Studio, with support from the English National Opera.

Soprano **Susan Lees** (1971) has been based at Opera North for the past ten years. She recently sang the role of Flora in 'La Traviata', and has also recorded a part in Haydn's 'Creation' with the CBSO conducted by **Simon Rattle** (1974).



Lewis Lev

Lewis Lev (formerly **Hampson**, 1965) became professor of piano and musical history at the Royal Marines School of Music. Since 1973 he has specialised in presenting dramatised musical biogra-

phies of composers using, where possible, their own words interspersed with appropriate piano music. Mr Lev now maintains a solo repertory of a substantial number of composers, from Haydn to Prokofiev. In 1983 Lewis Lev was appointed musician-in-residence at Toynbee Hall, the universities' settlement in East London.

Felicity Lipman (1973) joined the BBC Radio Orchestra on leaving the Academy. In 1975 she left to study with Dr Shinichi Suzuki in Japan, and on graduation was asked by him to set up a European Suzuki Association in order to train teachers. The British Suzuki Institute was subsequently founded in 1978 with Felicity as Director of the violin training course and with **Hugh Maguire** (1949) as Chairman. During her 11 years as director of the violin course, over 60 teachers have been trained in violin and, in addition, 65 teachers of piano, cello and flute, many coming from other European countries. The Association has been acknowledged by Dr Suzuki as one of the finest Suzuki training courses in the world. From September 1991 she will be teaching in the Junior Department at the Guildhall School of Music.

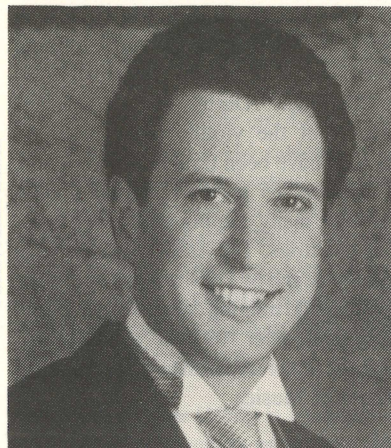
'Old MacDonald's out-of-date, New McDonald's better!' **William Llewellyn** (1952), former director of music at Charterhouse, wrote this immortal chant into his new piece 'Richard of Taunton', which was commissioned to commemorate the opening of the new music block at Edgarley Hall, Millfield School's preparatory school, where he also provided much practical advice on the design of elements of the building.

Margaret McConnel (1961) is now working at the Hochschule in Karlsruhe as accompanist to the violin class of Professor Ulf Hoelscher. She had previously worked as accompanist to major singers in opera houses in the USA.

Andrew Manze (1987) has been appointed leader of the Amsterdam Baroque Orchestra.

Pianist **Richard Markham** (1973) continues his varied career as soloist and chamber music player, performing with orchestras such as the LSO, Philharmonia and LPO. For the last few years his main activity has been the piano duo partnership with David Nettle. Tours have taken them to the Far and Middle East, USA and Canada, as well as to several European countries. In the last year they have given recitals in the Dvo-

rak Hall in Prague, the Philharmonie in Berlin, the Singer-Polignac Foundation in Paris and the Concertgebouw in Amsterdam. Their recording of Holst's two-piano version of 'The Planets' (Saga) won the MRA Best Chamber Music Award in 1985, and they premiered their own arrangement of 'Scenes from West Side Story' at the 1987 Berlin Festival, repeated at Bernstein's 70th birthday celebrations at the Schleswig-Holstein Festival. The London premiere of this piece was at the Queen Elizabeth Hall in June in aid of the Stars Organisation for Spastics. Their most recent release is Saint-Saens' 'Carnival of the Animals' (Collins Classics).



Richard Markham

At the first annual Vienna Modern Masters Recording Award, a distinguished international jury from East and West Europe and Vienna Modern Masters gave two special commendations to **John McLeod** (1961) for his works 'The Gokstad Ship; a Symphonic Poem' and 'Lieder der Jugend for tenor and orchestra'; and to **George Newson** (1959) for his Symphony No 2 'Even to the Edge of Doom'. Academy professor of free bass accordion, **Owen Murray**, premiered another new work by John McLeod at this year's St Magnus Festival.

The **Maggini Quartet**, whose members include **Martin Outram** (1983) viola, **Michel Kaznowski** (1974) cello, and **David Angel** (1975), violin, have been notable recently for their performances of works by David Gow; they will include his 7th Quartet (written especially for them) on their tour of the USA, and will premiere a quartet by Stephen Oliver and a cello quintet by Robert Simpson on their return to the UK. Their CD of Haydn's Opus 33 Quartets, on the Simon label, is imminent.

News of Academy singers from professor of singing, **Joy Mammen**. **Michael**

Bulman (1973) was singing in 'Phantom of the Opera'. **Elizabeth Brice** appeared in Glyndebourne over the summer; **Jill Washington** (1980) continues to sing the main role of 'Christine' in 'Phantom'; **Fiona Lymont** (1986) is in the chorus of the Welsh National Opera and has a part in the forthcoming production of 'Count D'Ory'; **David Kirby Ashmore** (1979), who made his New York recital debut last November, is performing with Opera 80; **Nicholas Hills** (1987) was in Glyndebourne for the summer. **Natanya Hadda** (1986), who is also an accomplished photographer, has lots of work with the BBC Singers, is also singing with The Sixteen and has a part at the Opera de Lyon. **Peter Bronder** (1984) sang in a production of 'Falstaff' in Paris and also an Offenbach opera in Amsterdam. **Annemarie Sand** (1985) sang Sesto from 'La Clemenza di Tito' at the Tivoli in Denmark, and Rosina from 'Barbiere' in Copenhagen. **Christopher Ventris** (1988) and **Geoffrey Dolton** (1982) made excellent headlines in the music press for their parts in Tippett's 'King Priam'.

Pianist **Nicola Meecham** (1982), who was given a scholarship by the Czech government to study in Prague after the RAM, gave a Wigmore Hall concert with the Hand/Dupre guitar duo in May 1991 (**Richard Hand** (1984) and **Tom Dupre** (1982)) - an evening of music from Spain and South America. Nicola is a frequent broadcaster for the BBC and has appeared on television with pianist **Martino Tirimo** (1964).

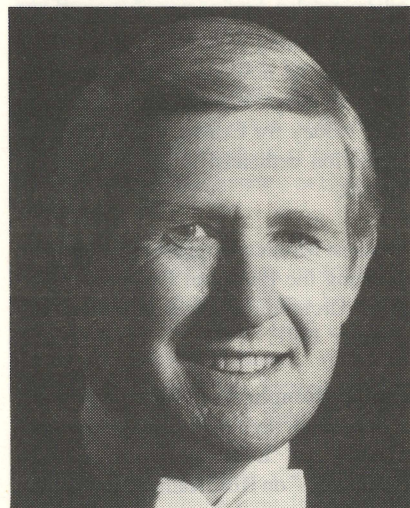


Nicola Meecham

Violinist **Mark Menzies** (1990) is making his New Zealand debut in November 1991 with the Auckland Philharmonia

conducted by Georg Tintner, with Mozart's Concerto no 3 in G. The concert will be broadcast directly. In January, the Salomon Ensemble, of which he is the artistic director, will make an appearance at the Conway Hall.

Lovers of light music - operetta, musicals and ballads - and listeners to BBC Radio Two, will have caught up with **Vernon Midgley** (1968) and his work in collaboration with his sister Maryetta. Among Vernon's many recordings is 'The Romance of Ivor Novello', and his voice can be heard as the voice of Josef Jocke for the film 'Hear My Song', which was shown at the Cannes Festival last spring. Vernon Midgley's young daughter Juliet sang the part of the daughter of Emile in the CBS recording of 'South Pacific' and Vernon, his wife Alexandra Gordon (who sings in the chorus of the Royal Opera House) and daughter now perform together as a trio.



Vernon Midgley

Francis Monkman (1970), a member of guitarist John Williams's group 'Sky', is a partner in the recording studio, The Music Suite, run by Adrian Wagner in Wales.

Paul Murphy (1988) conducted the Harlow Youth Orchestra in its first concert at Harlow's ancient mediaeval barn at Waterhouse Moor, which is now converted to a visitor's centre. The concert was the climax of the latest five-weekends HYO course, during which the 50 or so young musicians, aged 10-17, received intensive sectional training from distinguished coaches, including members of the **Albani String Quartet** (leader **Howard Davis**, 1963).

Sheila Nolan (1990) conducted 'The Dark Descends into the Pool of Light', a piece commissioned by the Hounslow Sym-

phony Orchestra for trumpet and orchestra, with trumpeter **Ron Spigelman** (1989), in March this year. Ron, who also conducts the Pareschi Players, has just been appointed Associate Conductor to the Western Australian Symphony Orchestra.

Flautist **Naoyuki Nozu** (1989) is working with the Lappeenranta City Orchestra in Finland.

Performances of the **Michael Nyman** (1965) quartets played by the Balanescu Quartet took place at the Royal Northern College of Music, with two performances in the Queen Elizabeth Hall in May and June - the first British performances of the complete cycle of his string quartets, recently released on the Argo label.

Dr Rose Mary Owens (1962) is Head of Voice at South West Missouri State University. She is still singing and doing recital and choral performances, and is on the panel for the Metropolitan Opera auditions.

Moore Parker (1976) is living in Vienna and is producer/presenter of an arts and music programme of the English language radio service of the National Broadcasting Service in Austria. Moore would be delighted to hear from anyone visiting and performing in Vienna, with a view to interviewing them for his programme.

Paul Patterson (1968), Head of Composition at the RAM, is featured composer for this year's Bournemouth and Exeter Festivals. Paul has also been appointed artistic director of the Exeter Festival from 1992. His 'Te Deum' was performed at the Grand Park Summer Proms in Chicago in July; his 'Mighty Voice' receives its London premiere at the RAM in November.

Ramya Perera (née de Livera, 1975) writes from Sri Lanka, where she is one of the foremost teachers of piano. She also broadcasts talks about music and is accompanist to international visiting artists to Sri Lanka.

Eric Parkin gave the first broadcast of **Richard Stoker's** (1962) piano sonata on BBC Radio Three in January, which was commissioned by the late Else Cross, who first performed the work in Dublin in 1968. Richard's Organ Toccata was performed at Linköping, Sweden, by Richard Townend in May of this year.

Mariana Petropoulou (1984) is professor of piano at the Athens College in

Greece, and is also teaching piano and harpsichord privately. She has occasional work with Greek TV and radio, and is studying conducting in London and for an external B.Mus at London University.

Andrew Pink (1981) was awarded the Principal's Prize on leaving the RAM. He teaches mathematics and information technology at Soho Parish School and is organist in the parish of St Luke and Christchurch, Chelsea. Andrew runs the St Pancras Singers and Instruments, which performs sacred music in liturgical contexts. The choir gave the UK premiere of Avo Part's Seven Magnificat Antophons. Plans for 1991-2 include a three-concert trip to Paris in September, the London 'World Aids Day' concert in December at St James's Piccadilly, and a concert at St John's Smith Square in spring 1992.

Edith Quiney (1950), former professor of harp at the Academy, continues her performing career, works with chamber groups and accompanies and adjudicates for three London boroughs. She also regularly visits over 70 nursing and residential homes, performs at weddings, and presents a popular illustrated talk entitled 'Harps and Harping'.



Malcolm Rudland

Rosemary Rapaport (1941), former professor of violin and co-founder of the Purcell School, writes: 'The advantage of being old and in one's 70s is the pleasure of visits and correspondence from former pupils. **Andrew McGee** (1959, the Academy of St Martins in the Field), **Magdalena Golczewska** (1959, the Metropolitan Opera, New York), **Hilary Jane Parker** (1971, English Chamber Orchestra, Philharmonia and freelancing in London), **Sarah Stiles** (1985, Holland), **Wendy Harwood** (1984, Spain), **James McLeod** (1962, freelancing in

London), **Joan Board** (1962 - a fine teacher in Bedfordshire), and many more. Life at present, whilst sharing a home with Sir Thomas Armstrong, consists of approximately 15 hours of teaching per week, adjudicating and giving occasional talks. Also, whilst not approving of masterclasses as such (often given for the benefit of the 'Master' sooner than the pupil), I like to hear and discuss with young performers matters of interpretation and style. My life is therefore happy and full, with reading, arguing, gardening and animal welfare still favourite interests.'

Richard Reason (1970) runs Richard Reason Pianos in Hitchin, Herts. His 'Work for Unemployed Pianists' for 40 (forte!) pianos, which was based on the first two lines of the song 'Nice work if you can get it', was performed a few years ago prior to a piano auction. After each pianist in turn interpreted the first line of music in his or her own way (bearing in mind the assortment of both pianists and pianos such an event attracts) all 40 pianists then played the chorus line 'Nice work if you can get it'. The pianos on that occasion varied from totally out-of-tune £30 uprights to Steinway grands. A friend of Richard's, who thought the work too trendy, emigrated to Australia and one morning switched on the television to be regaled with - 40 pianos playing 'Nice work ...'!

Jonathan Rees Williams (1969), former assistant organist at Salisbury Cathedral, has been appointed organist and master of the choristers at St George's Chapel, Windsor.

Jean Rigby (1981) sang the role of Nicklaus in the Royal Opera House's production of 'Les Contes d'Hoffman' this summer and also Mercedes in the new production of 'Carmen'. She will make her debut as Carmen with Scottish Opera in Autumn 1991, and in 1992 she sings Penelope in the ENO's new production of 'The Return of Ulysses' (the Henze version). She will also make her US debut in 1992 in San Diego singing the role of Charlotte in a production of 'Werther'.

Malcolm Rudland (1970) directed the music for a pantomime in Torquay, and gave organ recitals in the USA, France, Yugoslavia, Hungary and St Michael's Cornhill. He also achieved a sponsorship 'first' by getting Ruddles Brewery to sponsor the first printed music: two volumes for The Peter Warlock Society of his songs referring to beer. He recently met **Veeraphan Vawklang** (1970) in

Bangkok, where he is conductor of the Bangkok Symphony Orchestra.

Cellist **Rosemary Sanderson** (1977) has a busy career as a recitalist and as a member of the Kegelstatt Trio, with whom she broadcasts, and the Pembroke Ensemble which has recently undertaken Scottish Arts Council and South West Arts tours. She also plays regularly with the English Chamber Orchestra, with whom she has made many recordings. Rosemary also teaches at Birmingham Conservatoire and the Royal College of Music Junior Department, and enjoys giving educational workshops.

Kim Sargent (1977) is festival organiser of the Cheltenham International Festival of Music.

The successful six-piano group Piano Circus, two members of which are **EX-RAM** (**Max Richter**, 1989, and **Kate Heath**, 1990), have played and recorded works on the Argo label by composers **Simon Rackham** (1988) and **Tim Seddon** (1986). Tim Seddon, who is publications manager with Josef Weinberger Ltd, has also written a 15-minute work for them, 'Stral', which will be premiered later this year.

Mark Shanahan (1985) made his debut with Kentish Opera as Musical Director for their production of Verdi's 'Macbeth'. He has recently toured the Far East and conducted Nigel Kennedy's performance of Prokofiev's First Violin Concerto at St John's Smith Square. Mark, who is on the staff of the European Opera Centre, Brussels, and the Guildhall School of Music, makes his ENO debut this autumn.

Paul Silverthorne (1972) is Principal Viola with the London Symphony Orchestra and a member of the London Sinfonietta. He and violinist **Jacqueline Shave** (1984) are members of The Schubert Ensemble of London, one of Britain's leading chamber groups specialising in music for piano and strings.

Nigel Shore (1984) is second oboe with the Berlin Philharmonic Orchestra and plays with a number of chamber groups.

Denis Simons (1963), leader of the BBC Philharmonic Orchestra, is making his mark as a conductor - he recently conducted the Manchester Camerata for a series of concerts.

Prabhu Singh (1962), is senior lecturer and head of performance at Huddersfield

Polytechnic, where he has been since 1972. He is a member of the Aeolian Ensemble (piano and wind quintet) and, as a Churchill Fellow, he has travelled widely in Europe investigating the provision and organisation of music teaching for non-specialist children.

Malcolm Singer (1968) writes: 'When BBC Radio Bedfordshire began in June 1985 I was appointed arts producer for the station. I produce and present a live weekly arts magazine programme. This covers all aspects of the arts in Bedfordshire, Hertfordshire and Buckinghamshire, reviewing and previewing events and having studio guests. A recent guest was **Steuart Bedford** (1961) in his capacity as conductor of the English Sinfonia, which is based in Sandy in Beds. I also produce all music outside-broadcasts which feature both Beds and Herts County Youth Orchestras, as well as many other local music groups. For BBC Radio Four I have presented some 'Kaleidoscope' programmes and somehow, in addition to this, I continue with my solo singing and teaching careers.'

Stephanie Sobey-Jones (1977) has been commissioned to write a piece of music inspired by the Academy's beautiful Charles Lucas medal, which was designed by the pre-Raphaelite sculptor Thomas Woolner. The medal is to be shown as part of an exhibition of pre-Raphaelite sculpture at the Mathieson Gallery in Bond Street in November and the Birmingham City Art Gallery in January. If anyone has any idea of the whereabouts of the original maquette, which was apparently kept in the loft with the opera costumes and some Academy artefacts, we are most anxious to know of its whereabouts. If you are an awardee of the medal, hang onto it!

Freda Steel (née **Fitzpatrick**, 1956) is Lecturer in Arts Administration in the Department of Arts Policy and Management, City University.

The works of composer **Roger Steptoe** (1977) were featured in the Peterborough Festival over the summer, with his cello concerto (played by Alexander Baillie) receiving much critical acclaim.

Michael Stimpson (1980) has published extensively for and about the guitar with both OUP and CUP, Ricordi, the *British Journal of Music Education* and *Classical Music*. Works for guitar include 'Cafe Music', currently included in the syllabus for the Associated Board, 'Studies at Dusk' and a new sonatina (all Ri-

cordi). In 1988 he published 'The Guitar, A Guide for Students and Teachers' (OUP), which brought together contributions from John Williams, Paco Pena, **David Russell** (1974), Brian May and Carlos Bonell, amongst others. In its third reprint, the book is also to be published in Spanish and Italian. The BBC made a short film of Michael's work, which was televised in 1988. Michael is currently preparing a six-volume series of music for guitar, to be published by OUP in 1992. At present he teaches at the Roehampton and West London Institutes of Higher Education.

Dr Raymond Sturdy (1972) has been appointed Head of Music at Keswick School.

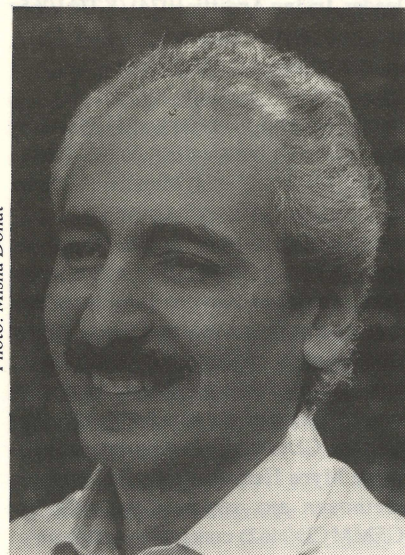
Ruth Tatlow (née **Ballard**, 1978) has published 'Bach and the Riddle of the Number Alphabet' (CUP). In 1947, the theologian and musicologist Friedrich Smend published a study which claimed that J.S. Bach regularly employed the natural-order number alphabet (A=1 to Z=24) in his works. Smend provided historical evidence and music examples to support his theory, which demonstrated that, by this means, Bach incorporated significant words into his music and provided himself with a symbolic compositional scheme. Ruth Tatlow's book investigates the plausibility of this scheme. **Mark Tatlow** (1978) and Ruth are living in Stockholm - Mark recently conducted 'Macbeth' at Gothenburg's Stora Theatre, and will be working at Drottningholm in the summer.

'Culture Shock' is the inspiration of **Clara Taylor** (1971), pianist and Academy professor, mezzo **Teresa Shaw** (1990) and soprano **Helen Parker** (1990). The trio (managed by Helen Sykes) aims to cross boundaries by presenting songs from different genres and departing from the orthodox recital format - repertoire ranges from the lieder of Hugo Wolf to Cole Porter and Sondheim. They will be appearing at Richard Hickox's request at The Endellion Festival and - future appearances will include a South Bank recital next spring.



Clara Taylor

Keith Thompson (1972), former early woodwind player for The City Waites, was music director for the much admired National Theatre production of 'The Wind in the Willows'. **Michael Brain** (1973) is now playing woodwind with the Waites, who gave the celebratory concert at Greenwich for the 500th birthday of King Henry VIII in June of this year, took part in a BBC Radio Four documentary on the life of the King and provided the music for the Greenwich exhibition.



Martino Tirimo

Martino Tirimo (1964) recorded the Tippett Piano Concerto with Sir Michael Tippett conducting the BBC Philharmonic Orchestra (Nimbus) after making a BBC studio recording. In the autumn, Martino's fourth volume (and boxed set) of Debussy's complete solo piano works is being released by Pickwick (IMP Masters label), and *Gramophone* has already commented that 'this may yet prove one of the finest Debussy cycles on record'. In November, Martino will contribute to the Mozart celebrations by conducting and directing from the keyboard all-Mozart programmes in concerts with the Dresdner Philharmonie and Hallesche Philharmonie in Germany. At around the same time, his Rachmaninov recording of the second piano concerto and Paganini Rhapsody for EMI/CFP (with the Philharmonia) should have reached Gold Disc sales figures! Martino received the Silver Disc of this recording (CD-CFP 9017) in March 1988.

Congratulations to **Lee Tsarmaklis** (1991) tuba, and **Kathryn Harris** (1991), oboe and cor anglais, on being appointed to principal posts with the Hong Kong Philharmonic Orchestra.

It was delightful to hear from **Cynthia**

Turner (1953) from Malta. Cynthia's early career included being a finalist at the international piano concerto competition in Bayreuth, and she also won the international music competition in Munich. Cynthia has a very busy career in Malta which includes masterclasses, and she is often called upon to adjudicate at important competitions.

Nicholas Walker (1978), winner of the first Newport International Piano Competition, has made frequent broadcasts for the BBC and has appeared with orchestras such as the RPO and CBSO. Among recordings are 'Carnival of the Animals' with the Philharmonia and some Beethoven sonatas, released on Cirrus. Nicholas Walker has also made the first recording of a digital piano in which the instrument was confronted by the demands of the concert repertoire, as well as a work specially written for it by Academy professor **Timothy Bowers** (1978), released on ASV.

Roderick Watkins (1991) has been accepted onto the Computer Music/Composition course at IRCAM in Paris.

Pianist **Andrew West** (1987) accompanied singer **Nancy Yuen** (1988) at Hong Kong City Hall recently. In January, Andrew won the £1000 prize of the Gerald Moore award for young piano accompanists, awarded for the first time this year.

Peter Widgery (1980) is a freelance horn player based in London and working mostly in West End shows and freelance orchestras. He also teaches horn at Winchester College.



Cynthia Turner

Congratulations to **Mark Wigglesworth** (1989) who has been appointed associate conductor of the BBC Symphony Orchestra and also musical director of Opera Factory. Mark conducted a Prom concert this season at the Royal Albert Hall, sharing the platform with Witold Lutoslawski.



Teresa Shaw

Jillian White (1964) writes from Bristol where, after a busy and enjoyable time at the BBC which has included selecting music and arts for the BBC archive library and producing music programmes for Pebble Mill, she is now Head of Music for BBC South West. Four years ago she started up a unique course in music production techniques at the Birmingham Conservatoire. Jillian is also a member of the Cheltenham International Festival of Music management committee, a governor of Bath College of Higher Education, a member of the South West Concert Board and, in 1990, was elected an honorary member of the Polish Composers' Union. She also won the 1985 Gramophone Award for a commercial production of the Fauré Requiem with the Cambridge Singers conducted by John Rutter.

Mark Wildman (1978), the new Head of Vocal Studies at the RAM, has recently given performances in Norway of works by Mussorgsky, together with the first performance of 'Te Deum' by Slogeval, two 'Messiahs' in Spain and, at home, the 'Dream of Gerontius' with the CBSO conducted by Christopher Robinson. Other performances include the Beethoven 'Missa Solemnis' with a fine student orchestra from the RAM, Verdi's 'Requiem' in Fairfield Halls, Croydon, and future plans include appearances at the Three Choirs Festival in Janacek's 'Glagolitic Mass' and Elgar's 'Gerontius'. In August he joined fellow tutors Marjorie

Thomas, Steve Naylor and Christian Hackshaw at the International Summer School at Hereford.

Robert Winn (1982) is Principal flute with the Royal Philharmonic Orchestra.

Below is a photograph of three generations of viola player - **Dr Watson Forbes** (1930s), **John White** (1963) and **Martin Outram** (1983) - taken at the viola festival organised by John in aid of the Tertis International Viola Competition, last November. £1000 was raised in what proved to be an immensely enjoyable viola-fest.



Photo: Carol White

Dr Watson Forbes, John White and Martin Outram

Dominic Wyse (1986) has been appointed Musical Director of Bradford Opera.

A whirlwind tour brought **Georgina Zellan-Smith** (1959) from New Zealand recently. She performed at Brecon Cathedral with **David and Hazel Gedge** (née **Davies**, both 1962) - on Good Friday playing Beethoven's Fourth, on Easter Sunday the Mozart two-piano concerto, with a solo recital on Easter Monday, as well as recitals in Salisbury, Littlehampton, Fresdon Manor (on a newly-restored Broadwood) and a BBC recital at Broadcasting House. David Gedge is organist and director of music at Brecon Cathedral, and Hazel Gedge is Head of Keyboard Studies at Christ College, Brecon, and assistant organist at the Cathedral. Their son, **Nicholas**, is now a student of singing at the Academy, having graduated from Cambridge with a degree in law.

This newsletter has been collated from information given to the Development Office about outside activities and achievements of alumni. These notes are by no means exclusive or judgemental, and news from all Academy students, past and present, is most welcomed, as well as further comment from individuals on how this information record could be extended.

Record-Go-Round

From Chandos and featuring soprano **Jill Gomez** (1963) comes a recording with the Philharmonia conducted by Yan Pascal Tortelier of Albeniz' 'Iberia' Suite and the complete 'Three-cornered Hat' by Falla (CHAN 8904-CD). Also on Chandos, **David Owen Norris** (1977) plays with the Mistry Quartet in **Bax's** Piano Quintet in G minor and String Quartet no 2 in E minor (CHAN 8795). **Richard Hickox** (1967) conducts the LSO and chorus in Britten's 'Spring Symphony' opus 44, the 'Welcome Ode' opus 95 and Psalm opus 67 (CHAN 8855). **Richard Hickox** also conducts the Northern Sinfonia in a recording of Bliss's 'Pastoral' and 'Music for Strings' (CHAN 8886).

Also on Chandos, **David Willison** (1960) accompanies Benjamin Luxon in Schubert's 'Winterreise' (CHAN 8815).

From Collins Classics, **Niamh Cusack** (1980) is the speaker on a collection of popular music of Vaughan Williams pieces, which prefates 'The Lark Ascending' with a reading of George Meredith's original poem (11402-CD). Collins has also released a recording by **Jennifer Stinton** (1985) with **Scott Mitchell** (1986) piano, of Poulenc and Prokofiev sonatas and other 20th century flute works. Jennifer Stinton has also recorded the Ibert and Nielsen Flute concertos with the Scottish Chamber Orchestra for Collins. **John Blakeley** (1972) accompanies Lorraine McAslan in a recording of violin sonatas by Debussy, Ravel and Saint-Saens (11122-CD) and The Fairer Sax (including **Gabrielle Lane**, 1983) perform an attractive programme of French music arranged for this popular group and called 'The Fairer Sax French Classical Album'.

On Collins' Continuum label, pianist **Peter Pettinger** (1968) performs with others on a recording of works by the composer Richard Hall. The **Alberni String Quartet**, leader **Howard Davis** (1963), has released a recording of the Borodin and Tchaikovsky string quartets and, on CRD, the Bruckner Viola Quintet (with violist **Garfield Jackson** (1978) of the Endellion Quartet) and various chamber works of Dvorak. **Howard Davis** (baroque violin) and **Virginia Black** (1966), harpsichord, have also made a recording of Mozart sonatas K301,305,377 and 379 for the same label.

From the compact disc catalogue of Etcetera come recordings of **Harrison Birtwistle's** (1958) 'Punch and Judy', also involving singers **Philip Langridge** (1963) and **David Wilson-Johnson** (1976) and the London Sinfonietta (KTC 2014) and other works including Secret Theatre, Silbury Air etc (KTC 1052); Eliot Carter's String Quartets 1-4 with the **Arditti String Quartet** (leader, **Irving Arditti**, 1974) (KTC 1065 and 106); **Brian Ferneyhough's** (1967) Chamber Pieces (LTC 1070).

Pianist **Joanna MacGregor** (1983) has recorded an album called 'Satie: Piano Music' for Harmonia Mundie (10532-CD) and the **Alberni Quartet** have recorded Tchaikovsky Quartet No 1 and Borodin No 2 (12372-CD) for the same label. The Pearl-Pavilion label from the same company has released from 1934-37 a recording of **Harriet Cohen** (piano) with William Primrose playing music by **Arnold Bax** and the Bloch Viola Suite (GEMM CD 9453). On the same label, **Dame Myra Hess** Vol 1 plays Schubert, Beethoven etc, recorded in 1928-37 (GEMM CD 9462), concluding with Bach's 'Jesu, Joy' - the piece, the blurb says, which will forever be linked with her name and was a favourite encore of hers from 1923.

Pianist **Peter Pettinger** (1968) plays with Yuli Turovsky (cello) the three works by Glazunov for cello and piano and Shostakovich's 19 preludes op 34, again from Chandos (CHAN 8555).



Photo: Katie Vandyck

Jennifer Stinton

Nimbus also announces the concluding recording in the **Medici String Quartet's** (leader, **Paul Robertson**, 1973) distinguished cycle of Beethoven's String Quartets (Op 132 and 135), recordings in the Maltings Concert Hall, Snape. The cycle was released to coincide with the 20th anniversary of the Medici Quartet.

Francis Burt (1951), Professor of Composition at the Hochschule in Vienna, has released on Polydor a recording of his works, including 'Echoes', 'Morgana', 'Der Golem' and 'Unter der Blanken Hacke des Mondes'.

From Saydisc comes baroque guitar quartets by the English Guitar Quartet (**Roland Gallery** (1981), **Andrew Marlow** (1985), **Timothy Pells** (1983) and **Tom Dupre** (1982). On the Saydisc's Amon Ra label is 'Now What is Love? - Aspects of Love in the 17th Century' by mezzo **Glenda Simpson** (1973), with **Barry Mason** (1973) playing lute, baroque guitar and chitarrone).

New releases from EMI include Ravel's 'Fanfare', 'Mother Goose', 'Scheherazade' with the CBSO conducted by **Simon Rattle** (CDC 7542042 (ICD). Simon Rattle's (1973) first Ravel disc this year was with the French pianist Cecile Ousset, with both piano concertos (in G, with D for the left hand) (CDC 7541582); EMI has also released Haydn's 'Creation' conducted by Simon Rattle (CDC 7541592) - soloists include **Philip Langridge** (1963). A recording of Walton's 'Sinfonia Concertante' conducted by the composer with pianist **Phyllis Sellick** (1930s) has been re-released (CDH 7638282). Double bass player **Chi-chi Nwanoko** (1981) is a member of Hausmusik, whose recording of the Schubert Octet is released by EMI (CDC 7541182), following the well-reviewed Mendelssohn Octet, also on period instruments, which was led by **Monica Huggett** (1974). **Richard Hickox** conducts the Bournemouth Symphony Orchestra in a recording of Delius' 'Florida Suite', 'Paris: The Song of a Great City' and 'Brigg Fair' (CDC 7499322).

Derek Simpson (1952) plays with **Robert Masters** (1930s), Sir Yehudi Menuhin and others in a recording of works by Sir Michael Tippett (CMS 7635222).

From Music for Pleasure's Laser label comes **Moura Lympany's** recording 'Best Loved Piano Classics - Volume 2', coinciding with the artist's 75th birthday. Volume 1 has been one of the best-sellers from the Laser catalogue (CDZ 7 67204).

Classics for Pleasure presents 'Carnival of the Animals' with Ravel's 'Mother Goose Suite' and Bizet's 'Children's Games'. **Peter Katin** (1949) and **Philip Fowke** (1973) (pianos) with the Scottish National Orchestra conducted by Alexander Gibson (CD CFP 4096)

RAMblings - Academy News

Mr Patrick Maddams has joined the Academy as its new Managing Director. He succeeds John Bliss who retired in April.

Mr Maddams was educated at the Salvatorian College and Leeds University where he obtained an economics degree. He subsequently held senior management appointments in the banking and shipping industries, including overseas assignments. Most recently, he was Managing Director of Dunlop's textile operations in Manchester and Edinburgh.

Mr Maddams has also been involved in a wide range of musical activities, ranging from teaching to concert promotion. He is particularly interested in encouraging contemporary composers and in singing Gregorian chant.

The Academy's future is in good hands - he is also a member of MENSA.

Our new Orchestral Manager, **Marian McGrath** (née **Kelly**, 1985), joins us from the London Symphony Orchestra, where she was the orchestra's Assistant Personnel Manager. Marian studied piano at the Academy with **Christopher Elton**.

Jonathan Freeman-Attwood, the Academy's GRSM tutor, becomes Associate Dean of Undergraduate Studies this month, to lead the new four-year B.Mus (Performance) Degree course organised in conjunction with King's College, London. All new students will take this course and, eventually, all undergraduates will be on it. It is an integral part of the Centre for Musical Studies which the Academy and King's College announced jointly in September 1989. Professor Arnold Whittall from King's will oversee the course as Titular Dean and Jonathan Freeman-Attwood as Associate Dean of Undergraduate Studies will supervise the course on a day-to-day basis.

Jonathan began his musical career as an eleven-year-old singing in the Glyndebourne Touring Opera production of 'La Boheme' in 1973. He studied the trumpet with Crispian Steele-Perkins before going on the University of Toronto in 1981. Here he combined his academic and performing interests, winning the Healey Willan Scholarship for musicology and representing Canada in commissioned works for the International Brass Guild in New York. He graduated with First Class Honours in 1985 and subsequently completed his M.Phil Degree in 1987 at Christ Church, Oxford. Soon after, he embarked upon a career as a freelance trumpet player, performing regularly as a soloist and in various ensembles on both 'natural' and 'modern' instruments, as well as reviewing and writing articles and programme notes for musical publications and record companies such as the Musical Times and Virgin Classics. He also taught part-time at Radley and Winchester Colleges before starting work at the Academy in 1989 and taking over from Timothy Baxter as GRSM tutor a year later. Apart from his new role in the B.Mus, he continues to perform and write with immediate plans to include a CD of trumpet and organ music and an article on consort repertoires.

Instrument Custodian **David Ratray** gave lectures about the RAM collection of stringed instruments at the Tiverton Violin Conference in June, and will travel to Cremona in October for the tri-ennial International Violin Makers' Competition.

Another successful series of violin masterclasses by **Professor Zakhar Bron** took place in July. This pre-eminent violin teacher is now in demand all over the world but it is the Academy which has secured his services as from this autumn.

Congratulations to RAM Technician, **Peter Salisbury**, on securing the South Bank Piano contract from Steinway.

David Titterton toured with the Bournemouth Sinfonietta in May, which included a BBC broadcast of 18th-century concertos played on the Seede 1785 organ in Lulworth Castle Chapel. Other engagements this year have included a tour of Czechoslovakia, performances at the Sydney and Adelaide Festivals and at the Performing Arts Centre in Brisbane.

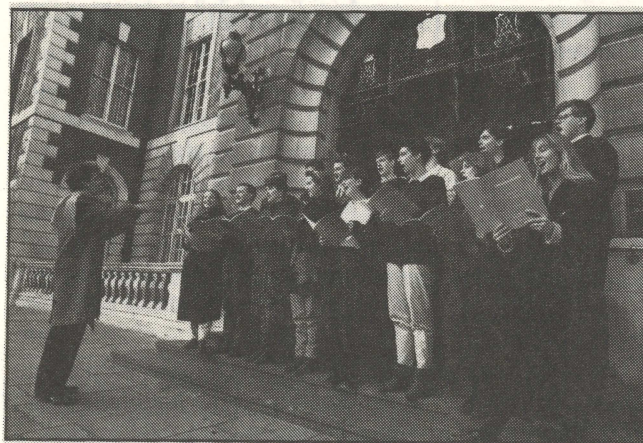
Electronic music has expanded further at the Academy with the arrival of much new equipment from Yamaha recently - including a consignment of four SY99 synthesizers and digital mixing/recording facilities.

At the invitation of Berkhamsted Jazz Society, the Academy Big Band and small jazz groups will perform at Berkhamsted School on 16th November.

Michael Garrick took his trio to the Mananan Festival on the Isle of Man in June and his Big Band could be heard on Radio Three on 23rd September. Future engagements for the trio include a lunchtime concert on the South Bank on 21st November, at the Purcell Room on 8th December, while the Big Band will appear at the Barbican on 6th October.

April saw **Arthur Wills** giving the first performance of his three-movement Organ Suite at Ripon Cathedral and he was the soloist in his Symphonic Suite 'The Fenlands' for Brass Band and Organ at the St Albans International Organ Festival in July. His First Symphony received its first performance by the Leeds Sinfonia in June as part of the Leeds Summer Heritage Festival.

Nicholas Cleobury has been appointed Artistic Director of the Cambridge Festival and Music Director of Broomhill Opera (Artistic Director is Jonathan Miller).



Student conductor **Ivor Setterfield** rehearses the RAM Opera Chorus in preparation for the Opera Singalong, held at the Barbican in January, conducted by **Nicholas Cleobury**.

For the last 18 years **Robert Spencer** and Mark Deller have begun the academic year at the Namur Institut de Musique d'Eglise et de Pédagogie Musicale devoting the first week to singing. This term all 50 students will get to know each other and establish communal spirit by working on Byrd's 4-part Mass, Purcell's 'Dido and Aeneas' and Britten's 'Ceremony of Carols'. 'Is the RAM too big for such a project?', asks Robert. 'After all, singing is the basis of all music, or does anyone want to argue with that?'

Graham Collier's recent compositions include music for the feature film 'The Pleasure Principle', the television film 'Northern Crescent', and two Channel Four documentaries, 'Forty Something'. He conducted two compositions at the 2nd European Jazz Festival in Barcelona in June, received a Composers' Bursary from the Arts Council, and was appointed Founding Board Member of the International Association of Jazz Schools at the second conference in Dublin in June.

Following the release of 'The Essential Harpsichord' (a collection of popular harpsichord pieces), **Virginia Black's** (1966) recording of the 'Goldberg Variations' was released during the summer and she will finish the complete keyboard works of Rameau this autumn, all for Collins Classics. Virginia's festival-filled summer included appearances at Cheltenham, St Malo, Paris and Cracow, and she has been invited to tour Czechoslovakia, culminating in a performance at the Prague Spring Festival.

Further performances of **Roy Teed's** (1953) 'Rondo with Variations' for violin and piano are planned by **Beth Spendlove** (1984) and Timothy Carey after two very successful renderings in May. Roy is currently revising his one-act opera 'The Overcoat'.

Having battled against the elements during a performance of 'Riccardo Primo' in Cyprus just a few days before, **Paul Esswood** went on to cut a most regal figure on the Covent Garden stage in the title role of this beautiful Handel opera for the English Bach Festival in July.

Xue-Wei's new recording of violin concertos by Strauss and **Christopher Headington** (1948), with the London Philharmonic conducted by Jane Glover, is due to be released in October.

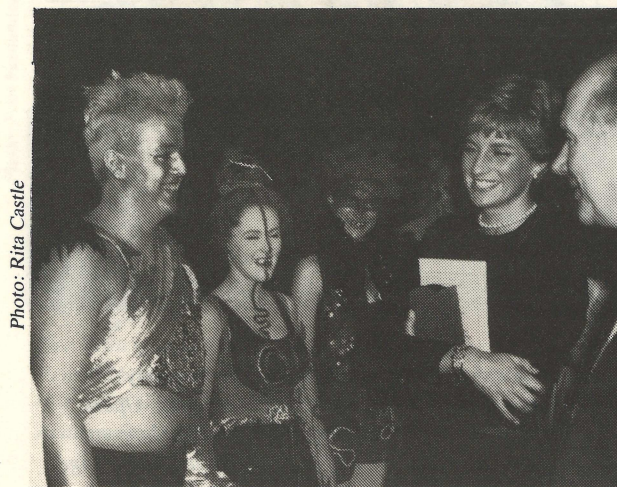
Having worked with the Leipzig Oper in Salzburg during the summer, **Anne Manson** is now assistant conductor to Claudio Abbado for 'Boris Godunov' at the Vienna State Opera.

In April **Nicholas Danby** was awarded an HonFRCO. During May and June he gave performances in Freiberg Dom (former East Germany) and in Warsaw for the celebrations for the Pope's visit.

The Vocal Department reports the following student successes: **Octavio dos Santos Neto** has received a three-year bursary from the Wolfson Foundation; **Emma Garlick**

and **Andrew Watts** were finalists in the Kathleen Ferrier competition; **Helen Rowe**, **Andrew Hammond** and **Geraint Miles** were in the Glyndebourne Chorus during the summer.

Philip White (1979), the Academy's Admissions Officer, conducted the Thames Youth Symphony Orchestra in Glasgow and Edinburgh as part of the Edinburgh Festival of Youth Orchestras. Student cellist, **Naomi Boole-Mas-terson** was the soloist in two of the concerts.



Her Royal Highness The Princess of Wales with Opera Course Director, **Leonard Hancock**, and students **Charlotte Page** (soprano), **Andrew Watts** (counter tenor) and **Helen Rowe** (soprano) from the production 'of Dido and Aeneas' at the Academy earlier this year.

The Kurdish Relief Fund will benefit from the proceeds of Sinead O'Connor's latest chart-topping recording, which took **Nick Ingman** to Dublin to conduct the accompanying Irish Chamber Orchestra. Other successful records which Nick has arranged and conducted include Whitney Houston's recent best-selling single. He has been asked to set up a Commercial Music Course at the Welsh College of Music and Drama under the PRS Education Scheme in 1992.

Don't miss the new CD and Cassette of music by **Christopher Brown** (1967) made by the British Chamber Choir conducted by **David Lawrence** (1991) and Brass Unlimited out now. The four works span a period of 20 years, from an unaccompanied choir piece written in 1967 to 'Images' for Brass Quintet of 1987.

RAM student organists **Colm Carey**, **Richard Moorhouse**, **Ian Bevell**, **Jeffrey Howard**, **Nicholas Pickard**, **Gerald Skinner**, **Philip Sunderland**, **Stewart Smith** and **Louise Marsh** could be heard in action on 13th May in 'Faust' by Peter Eben.

John White (1963) has been Viola Tutor to the Gustav Mahler Orchestra, Vienna, and at the Chamber Music

course at Leiston Abbey, both over Easter, and at the ECHO summer course at Geilo, Norway during the summer. In June he gave a lecture at the International Viola Congress at Ithaca College, USA and was a member of the jury for the William Primrose International Viola Competition. He is a member of the Executive Committee for the Lionel Tertis International Viola Competition and was Director of the Workshop at Port Erin on the Isle of Man just a few weeks ago.

Christopher Bowers-Broadbent (1966) has commissioned Henryk Gorecki to write a solo organ piece, which will be given its world premiere in Durham Cathedral at the start of an Arts Council Contemporary Music Tour, and will receive further performances at King's College Cambridge, Buckfast Abbey and Westminster Abbey.

Colin Metters conducted two performances of Beethoven's Ninth Symphony with the Cracow Philharmonic Orchestra in May, and will return to Poland in November to conduct Szymanowski's Third Symphony and give three conducting seminars at the Cracow Music Academy. He has also been invited to work with the Orquesta Sinfonica da Sevilla in 1992. Colin has been asked to be a guest on Richard Baker's BBC Radio Four programme, 'Comparing Notes'.

In July **Kenneth Bowen** conducted Rossini's 'Petite Messe Solennelle' at the Queen Elizabeth Hall and chaired the opening session of the International Congress of Voice Teachers in Philadelphia.

Junior Academy Director **Jonathan Willcocks** conducted the Guildford Philharmonic Orchestra and the Chichester Singers in the premiere of his new choral work, 'Great is the Glory', at the Chichester Festival on 6th July. Following his successful debut at the prestigious Carnegie Hall, New York, last summer, he will be returning to the USA this year, as well as giving concerts in Australia and France.

On the 'pop' front, student jazz pianist **George Muranyi** is the keyboard player with chart-topping teen idol **Chesney Hawkes**, and has been making television appearances on Saturday shows such as 'Going Live!'; singer **Aled Jones** and his band 'A2Z' have been playing the London clubs and building up good audiences. Aled is Student Union President for this academic year.

Harp Professor **Daphne Boden** writes with news from the Harp Department that **Catherine Beynon** has been appointed Harpist in the European Community Youth Orchestra - a wonderful coup for Daphne also, as since the orchestra's inception, there have been only three British harpists selected to this post and all three have been pupils of hers. **Anne Bertrand**, another student of Daphne's, has been made Reserve Harpist this year; in April, Anne won first prize in the under-19 section of the Eastbourne Symphony Orchestra Young Musician of the Year Competition.

Blow thy horn, Huntsman!

In celebration of the 500th Anniversary of the birth of Henry V111 (in whose time this song was written), we are posting notice of all our 'missing' horn players - those for whom we have no current contact address. Any ideas? Please drop us a line on a postcard or telephone if you know where they might be. The year refers to the year in which they left the Academy.

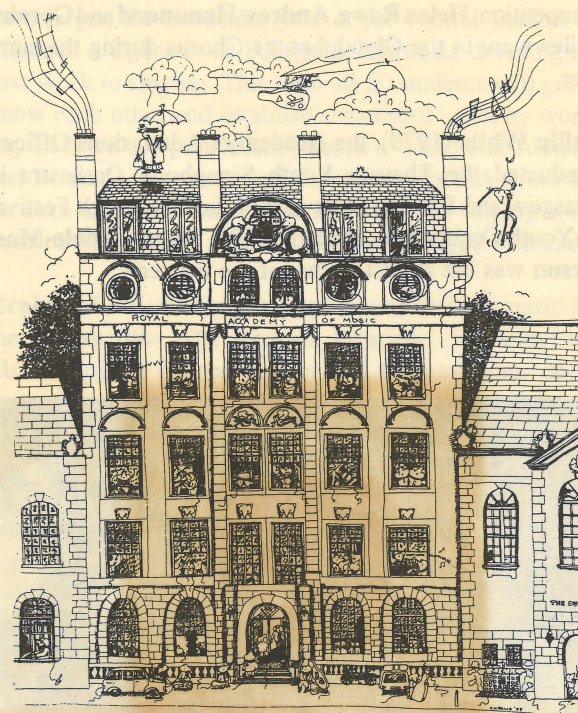
Karen Adams 1979, David Allsopp 1984, Denise Bamford 1987, Richard Barnett 1970, Mark Blackledge 1983, Martin Burwood 1966, Stuart Carruthers 1978, Terence Carter 1964, Leonard Clarke 1964, Antonia Cooke 1971, Daniel Crowley 1979, Yvonne Cursue 1953, Robin Davis 1970, John Eels 1980, Robin Eve 1974, Herbert Farlow 1962, Lynne Finkler 1982, Gerald Forbes 1967, Martyn Ford 1971, Lawrence Fowler 1968, Donald Froud 1952, Robert Gent 1977, Christopher Gibbs 1972, Thomas Greatorex 1971, Elizabeth Harre 1985, Marion Harris 1974, Sarah Holland 1973, George Hollyhock 1951, Terence Johns 1965, Donald Jones 1971, David Joules 1953, Robert Kay 1985, Barry King 1974, Gavin Lee 1980, Peter Lowdell 1959, Edgar Matthews 1945, Josef Migden 1968, Michael McElhinney 1975, Janice Offord 1975, Michael Ogonovsky 1960, Paul Parshall 1977, Nils Pehrson 1966, Evan Philpotts 1968, Paul Redparth 1982, Michael Riches 1965, Sim Saville 1947, Martin Shillito 1964, Albert Short 1945, Carole Smith 1985, David Stevens 1973, Ian Thompson 1956, Christopher Thompson 1970, Alan Tokeley 1979, David Wilkinson 1956, Angela Williams 1974, Simon Williams 1986, Yuet Wong 1983, Aaron Wyatt 1970

Security

Because of the refurbishment of the Duke's Hall, there are new security arrangements for entry into the Academy, affecting general access to the building. If you are arranging to meet friends in town at the Academy, please let the Development Office staff know so that you are welcomed into the building gently and warmly. Do continue to visit - former students are always happily surprised at the amount of 'buzz' around the building (as well as the odd electric violin, free bass accordion and drum-kit), and many are amazed at the old friends and colleagues they bump into in the corridors or the cafeteria.

Stop press

Antoine Mitchell (1975) has been appointed Principal Conductor of the Lublin Philharmonic Orchestra in Poland. **The Gould Trio** (Lucy Gould, violin, Gretel Dowdeswell, piano and Martin Storey, cello), all 1991 leavers, have been announced as joint winners, with a Leningrad string quartet, of the first Melbourne International Chamber Music Competition. Congratulations to **Philip Ellis** (1984), staff conductor of the Birmingham Royal Ballet, who won the recent Leeds Conducting Competition. Two of the three finalists were ex-RAM.



This charming drawing of the 'Mouse Academy', by soprano Charlotte Page from the Academy's Opera Course, is available for sale from the Development Office as an A3-sized poster for £2.99 including postage.

Masterpieces of Italian Violin Makers 1620-1850

(from the Royal Academy of Music's Collection of Stringed Instruments)



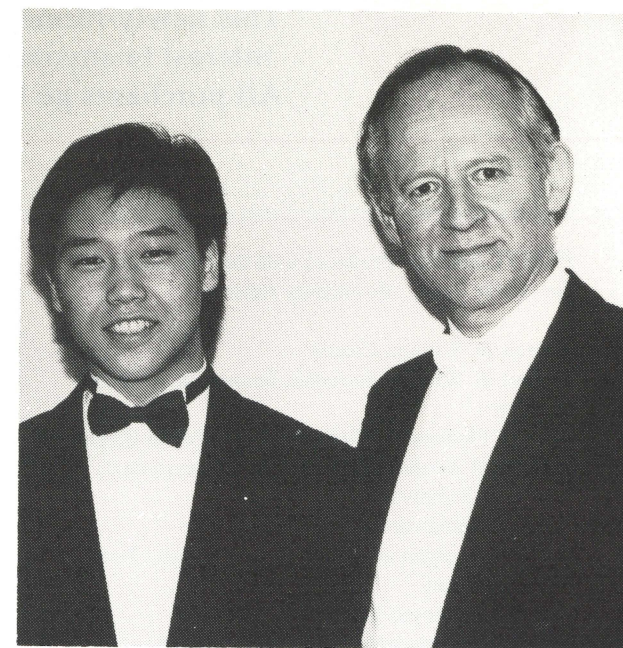
Autumn brings the publication of this book, by the Academy's instrument custodian David Rattray, about the RAM's renowned stringed-instrument collection. Further details from the Development Office

Korean Pictures

As many of you will know, the Sinfonia made a most successful tour of the Republic of Korea in April of this year, with sponsorship from British Aerospace, Korean Air, Baring Securities and the British Council.



The Principal, Sir David Lumsden (second from right) with Mr Peter Martin (second from left) from British Aerospace, Mr Oh (far left) from the Bank of Korea and Peter Shellard, the Academy's Director of Development.



John Georgiadis, who conducted the Orchestra on the tour, with Korean student and soloist, violinist Soon Choo

From 'The Strand Musical Magazine', 1895

'The Academy student of 1823, then aged between ten and fifteen, having been accepted, after a terrible examination, by six noble Committee men and thirteen Professors, was handed over to the care of a worthy clergyman, or matron (according to sex), subjected to the most adamant form of discipline, allowed but six weeks' holiday per annum and, if he failed to return on the appointed day, was summarily expelled. The same extreme punishment was inflicted for the smallest breach of the stern code of rules. The boys had to wear blue swallow-tail coats and caps, with the 'Academy button', the girls high-waisted white frocks and 'no curls'. The latter seem to have been orderly, not to say meek, specimens of their sex, the only record of frivolity being the complaint of their looking out of the back windows (which were promptly ordered to be painted, and their receiving billet doux through the venal hall porter (who was summarily dismissed). But the boys revenged themselves for the discipline by many mad pranks. The worthy tutor was supposed to supervise their practice, but they quickly discovered that he was completely ignorant of music, and so used to play a choice assortment of Indian scales with the gravest earnestness, whenever he came round. Again, when he left the building, they would collect trombones and bassoons and perform a hideous charivari at the open front windows and, when the members of the Oriental Club opposite sent over to complain, they would sit with folded hands till 'the reverend' returned, and complain pathetically of the hardship it was to have their practice stopped. They bombarded the passers-by with candles which were served out to them impartially in equal quantities, summer and winter; they threw notes over the wall which divided their playground from that of the ladies and once, driven to desperation by frequent 'Fast Days', they rebelled against the food, tied their janitor in his chair, stormed the larder and regaled themselves on the provisions found there, and with porter obtained from a neighbouring tavern. But dire punishment was meted out to those lawless spirits. With all this, they worked, in some respects perhaps, under harder conditions than their modern successors; for, it must be remembered, that they had to practise with pianos side by side and back to back, and write their harmony exercises all together in the same room, a veritable pandemonium, such as would dismay the student of today.'

Fanny Dickens, young sister of Charles Dickens, was a student at the time.



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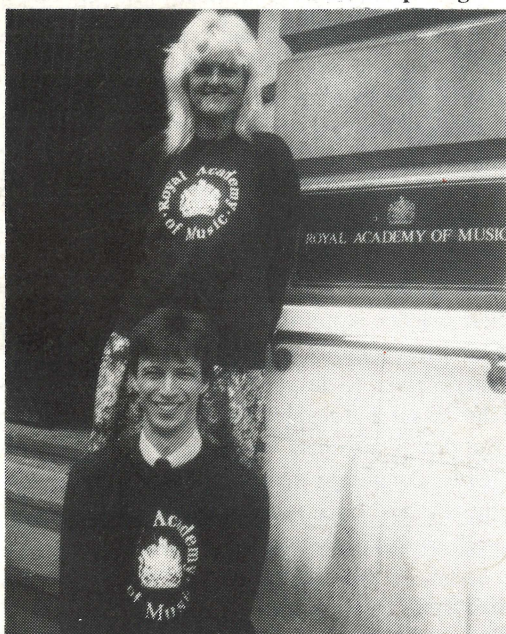
Portrait of William Crotch
Portrait of William Sterndale Bennett in Academy uniform
Vase of Flowers, by Derain (Harriet Cohen Bequest)
The Royal Academy of Music (on a sunny day!)
Violin by Stradivarius (the 'Maurin')
Viola by Stradivarius (the 'Archinto')
The Rieger organ at St Marylebone Parish Church
Girl at a spinet
Portrait of soprano Giulia Grisi
Letter from Mendelssohn to the Academy
'Sing Unto God' - picture of tapestry, by Margaret Hubicki, of the original entrance floor to the Academy
Sir Henry Wood - picture of the famous bust which is displayed annually at the BBC Promenade Concerts
Chopin's Broadwood piano, donated to the RAM by the Broadwood Trust

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All inquiries to the Development Office, RAM

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Mel Wiggins, Assistant to Dr Peter James, the Warden, & Philip White (1979), the Admissions Officer, in sweatshirts

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